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SOME FEATURES OF STYLE IN EARLY FRENCH NARRATIVE POETRY (1150-70)

I. TRANSPOSED PARALLELISM, OR REPETITION WITH TRANSPOSITION OF THE WORD AT THE RHYME

Attention has been frequently called to certain repetitions of phrase or line in the *Chanson de Roland*, repetitions which are attributed to the influence of lyric poetry. They would have come down into the epic from its predecessors, the ballads which sang of different events in the fight at Roncesvalles. An important proof of this descent is found in that episode of the poem where Oliver repeatedly urges Roland to blow his horn:

Cumpaign Rollanz, kar sunez vostre corn ! (1051)¹

Cumpaign Rollanz, l'olifan car sunez ! (1059)

Cumpaign Rollanz, car sunez l'olifant ! (1070)

The three lines here quoted occur in three consecutive *laissez*. In a certain way they determine the assonance for each *laisse*, since they contain the leading idea of the *laisse*, and in the second and third citations begin the *laisse*. They are practically the same line. The words are nearly identical. The first hemistich is the same in the three. The second hemistich preserves the idea in all three and the same words or a synonym, but it changes the rhyme (assonance) by transposing the rhyme word. To such a repetition we give the name of transposed parallelism.²

The horn episode, however, is not the first passage in *Roland* where this kind of repetition occurs, though it is the most striking. The fifth and sixth *laissez* of the poem begin with identical lines on different assonances:

Li reis Marsilie out sun conseil finet :

Li reis Marsilie out finet sun conseil, (62, 78)

and include identical lines with the rhyme words slightly changed:

Branches d'olives en voz mains porterez :

Branches d'olives en voz mains portereiz. (72, 80)

¹ See E. Stengel, *Das altfranzösische Rolandslied* (Leipzig, 1900).

² This form of parallelism has been noticed in English verse, particularly in Swinburne's poetry. See *Repetition and Parallelism in English Verse*, by C. Alphonso Smith (New York and New Orleans, 1897), pp. 25, 61-64, 75.

A little later the first construction recurs entire (ll. 563, 580), and twice again with slight changes in the words used (ll. 2881, 2892; 3184, 3201). The second construction, which is not a transposed parallelism, reappears also, but at the beginning of two consecutive *laissez*, with slight changes in the words and the substitution of a synonym at the assonance:

Oliviers sent que a mort est feruz.
Oliviers sent qu'il est a mort naffrez. (1952, 1965)

This last variety is also found at the beginning of *laissez* which are separated by intervening *laissez* (ll. 139 var., 214).

Again, a line is repeated quite closely at the beginning of two consecutive *laissez* but the rhyme word of the original line is dropped entirely:

Oliviers monte desur un pui halçor.
Oliviers est desur un pui muntez. (1017, 1028)

Still another variation is where the second *laisse* borrows its assonance from the first hemistich of a line which comes shortly before it in the *laisse* preceding:

Desuz un pin en est li reis alez.
Carles li magnes s'en vait desuz un pin. (165, 168)

It will be seen in this instance that the idea of the line remains the same, but, with the exception of the transferred hemistich, the words are different. Because of this essential likeness and verbal divergence, it is perhaps permissible to surmise that the author of the *Chanson* is imitating at this point a ballad form.

Further evidence of the strength of lyric tradition may be found in *Roland*, with varied effects. In two passages the parallelistic lines end the *laissez*, instead of beginning them:

Sœurs est Carles que nul home ne crient.
Sœurs est Carles, ne crient hume vivant. (549, 562)
Puis se baisierent es vis et es mentuns.
Puis se baisierent es buches et es vis. (626, 633)

The words are not quite identical and the rhyme word is not transposed in the second pair. But they are clearly of the same lyric origin. The *laissez* which they end are also alike in thought and to a great extent in words, especially the first pair. For instance:

Dist li paiens: Mult me puis merveillier
 De Carlemagne ki est canuz e vielz, etc. (537 ff.)
 Dist li paiens: Merveille en ai molt grant
 De Carlemagne ki est canuz et blans, etc. (550 ff.)

Compare also l. 619 with l. 628, l. 623 with l. 630, l. 625 with l. 632. But the general imitation is not so exact in the second pair.

Even more free is the parallelism between the *laissez* which tell how Roland's blast burst his temples. There is verbal correspondence here in practically one phrase only:

De sun cervel li temples est rumpanz.
 De sun cervel rumpuz en est li temples. (1764, 1786)

Finally, we notice that a transposed parallelism employed in a certain situation is used again in the direct form at the solution of that situation. Take again the horn episode. After Oliver's entreaty we read:

Si l'orrat Carles, si retournerat l'ost.
 Si l'orrat Carles, ferat l'ost returner. (1052, 1060)

This phrase is then expanded into:

Si l'orrat Carles ki est as porz passanz;
 Je vos plevis, ja returnerunt Franc. (1071, 1072)

and is repeated in this lengthened form by Roland when he is ready to sound the alarm:

Ço dist Rollanz: Cornerai l'olifant:
 Si l'orrat Carles ki est as porz passanz
 Jo vos plevis, ja returneront Franc. (1702-1704)

And this fundamental sentence is once more summarized in one line in the *laisse* which follows:

Jo cornerai; si l'orrat li reis Carles. (1714)

The frequency of these striking parallelisms in the first part of *Roland*, and their scarcity in the last part, may be significant of the nature of the direct sources of the *Chanson*. If we assume that the forms of repetition which involve a change of rhyme are due to the influence of lyric poetry, then the episodes of the poem up to the actual sounding of Roland's horn and including it are quite direct descendants of ballad scenes. The remaining episodes would be only remotely related to lyric progenitors, if at

all, and would indicate a greater use of inventive faculty on the part of the author of the *Chanson*, or the elaboration of originals of a distinctively narrative character.

The familiarity shown by the author of *Roland* with the different kinds of transposed parallelisms naturally suggests the query whether this form of repetition was generally recognized at the time as an adjunct of literary style. Unfortunately, this question cannot be answered with any degree of confidence, owing to the small number of literary monuments which antedate the composition of the great epic or are contemporaneous with it. If we consider those poems which are conceded to be older than the *Chanson*, we are limited to four works only, all of which lie in the domain of didactic poetry. They are the *Cantilène de Ste. Eulalie*, the poem on the *Passion*, the *Vie de St. Léger*, and the *Vie de St. Alexis*.¹ *Ste. Eulalie* and the *Passion* make use of the device of direct repetition, in which there is not any transposition which involves a change of rhyme. The *Vie de St. Léger*, which is supposed to date from the tenth century, offers, however, two instances where hemistiches are transposed with change of rhyme. But in both cases the lines are not consecutive, though they occur in consecutive couplets:

Re volunt fair'estre so gred.
 Estre so gret en fisdren rei. (60, 62)
 En u monstier me laisse intrer.
 Laisse l'intrar in u monstier. (95, 98)

Here the phraseology of each repeated line is quite like its original. The transposition of the hemistiches to suit new rhymes reveals a certain appreciation of art. We may therefore infer, without claiming more than the facts allow, that the author of *St. Léger* was conscious of his artifice, and was probably imitating a mannerism current in his time and familiar to his audience. It is also probable that in the tenth century the only body of literature in the vernacular which possessed sufficient vigor to develop a manner was lyric poetry. Lyric models would therefore be responsible for these transpositions. Later on in the poem, at the

¹See Förster and Koschwitz, *Altfranzösisches Übungsbuch*, for the first three. For *St. Alexis* see the edition by G. Paris (Paris, 1885).

end of strophes 27 and 28, there is a further indication of their presence. Both of these strophes end in the same couplet. The effect is like a refrain:

Hora perdud Dom Deu parlier.
Ja non podra mais Deu laudier. (161, 162; 167, 168)

From these significant beginnings in *St. Léger* we should naturally look to *St. Alexis*, younger by several generations and composed in assonanced *laissez* after the manner of the *chansons de geste*, for a considerable development along the lines of transposed parallelisms. Our expectation, however, is vain. Direct repetitions it has and repetitions of ideas in successive strophes, like the *Chanson de Roland*, and even repetitions of single lines in successive strophes, with some change in the order of expression. But plain and deliberate imitations of the kind of parallelism known to the author of *St. Léger*, and so skilfully employed by the poet of the *Chanson de Roland*, are absent from *St. Alexis*. The nearest approach to it is not at all conclusive of the author's intention:

Si grant ledice nos est aparende.
Onques en Rome nen out si grant ledice. (533, 536)

The second line here cited begins the *laisse* and thus an assonance is built up on the first hemistich of a line taken from the preceding *laisse*. A little earlier in the poem we find stronger evidence of a possible intention to use a first hemistich in order to start a new *laisse*:

Son piz debatre e son cors degeter,
Ses crins detraire e son vis maiseler. (427, 428)
Trait ses chavels e debat sa peitrine.
A grant duel met la soe charn medisme. (431, 432)

But this intention was only approximately carried out, even if it were in mind. Indeed, the only inference we could draw from either of these passages is that while the poet of *St. Alexis* might have been acquainted with the various forms of transposed parallelism, he was quite determined not to use them in his verse, even when such use might have heightened the artistic effect of his periods.

If we now pass from the consideration of poems older than *Roland* to a survey of its possible contemporaries, we make but slight additions to our collection of transposed parallelisms. The epic poem of *Gormund et Isembard*,¹ so far as its fragments extend, does not afford any example of this feature of style. A refrain of four verses, however, which recurs at the end of a number of its *laissez*, does suggest the nearness of popular song. On the other hand, the *Pèlerinage de Charlemagne*,² contains passages which recall the repetitions of *St. Léger* and *Roland*. Most significant is the transposition of the first hemistich of a line near the end of one *laisse* to the second hemistich of the first line of the *laisse* following, thus setting the assonance for that *laisse*:

Li premiers est guariz; encantere est, ço crei.
E dist a Carlemaigne: Li premiers est guariz. (733, 736)

Again, a line borrowed with slight variations from one *laisse* furnishes the assonance for the next *laisse*:

Carles vit le palais turn(ei)er e fremir;
Carles vit le palais menuement turner. (385, 392)

Once the last line of a *laisse* is repeated with both hemistiches transposed at the end of a subsequent *laisse* (next but one):

Si il cel gab demustret, de fer est u d'acier.
De fer est u d'acier, si (i)cest gab demustret. (552, 578)

There is also one instance of the direct repetition of a line with change of the rhyme word for its synonym:

Les mulz (e les sumiers) lur tint l'oem as degrez.
Les mulz e les sumiers lur tint hoem as peruns. (846, 850)

This form, already noticed in *Roland* (ll. 72, 80, etc.), is not a transposed parallelism, but it may have been suggested by the supposed model of the latter, lyric verse.

The *Pèlerinage* employs direct repetition to a considerable extent—proportionately greater than *Roland*. Consequently the presence of these scattered repetitions which involve change of rhyme would not lead to any definite conclusion about their source.

¹ Published in *Romanische Studien*, Vol. III, pp. 501-96.

² Edited by Koschwitz, *Altfranzösische Bibliothek*, Vol. II.

They appear because they suited the poet's convenience. He may have had lyric mannerisms in mind or he may not.

With the didactic poems of the early twelfth century we reach at last firm chronological ground. At the same time we attain few results. Direct repetitions are numerous enough in Philippe de Thau's works and the more popular *St. Brandan*, yet they seem to accompany but one instance of parallelism with change of rhyme, and that instance is quite like the citation from ll. 846, 850 of the *Pèlerinage* and ll. 72, 80 of *Roland*. The whole line is repeated in direct order, excepting the last word, for which a synonym is given. Unlike the example already noted, the lines here are consecutive:

En tut enfern n'at si fole,
En tut enfern n'at si orde. (1414, 1415)¹

Roland and its contemporaries, which would include the two epics just mentioned—and possibly *St. Alexis*—Albéric's *Alexandre*, *St. Brandan*, Philippe de Thau's poems, and perhaps one or two semi-religious works in poetry or prose, contemporaries of the same generation, not of the same decade, are all that remain of the vernacular literature which bloomed so suddenly under the inspiration of the conquests of the Normans and the enthusiasm which prompted the First Crusade. As they are national in the widest sense, they indicate the vigor of the nation when it first became conscious of itself. It is all the more surprising, then, that they should lack immediate descendants, that a period of barrenness should succeed this poetical fertility. Latin literature continued from 1130 to 1150 with increasing variety and excellence. French almost disappeared. Possibly this was because of the superior quality of the Latin. Before its greater art and refinement the simple and somewhat unpolished French would decline. Or it might be because the favoring patronage of Henry I and his queen Adelaide, which had encouraged the expression of loyalty and patriotism in language understood by the people, was for some reason afterward withdrawn by them, and was not restored by their successors. At all events, whatever may be the causes, French literature toward 1100, the date of Henry's acces-

¹ *Les voyages merveilleuses de St. Brandan*, edited by Fr. Michel (Paris, 1878).

sion to the throne of England, was entering on a career of the the highest promise. Hardly twenty-five years later it was already faltering in its course, and by the fourth decade of the century—before Henry's death even—it had fallen by the way. Latin had regained its former unquestioned supremacy, and had even added to its theological, philosophical, and scientific subjects the romantic themes of folk-song and tradition, as the *Pseudo-Turpin* and the works of Geoffrey of Monmouth amply prove. For practically a generation one or two *chansons de toile* and as many devout poems are the sole representatives of that literature which could already boast a *Roland* and a *St. Brandan*. French evidently went into tutelage again to Latin. It submitted to the discipline of the great monastic schools. During a quarter of a century it turned aside to study the art of thinking and the art of composition under the great masters of dialectic reasoning.

The relative situation of French to the Latin in the fourth and fifth decades of the twelfth century reminds one of the fortunes of Italian and Latin in the first part of the fifteenth. In both periods the vernacular, after producing notable and lasting works, suddenly lost its vitality. In both periods Latin literature experienced a renaissance. At the end of both periods, when the popular tongue came once more to assert itself as a vehicle of literary expression, it was found that during the years of its eclipse it had been perfecting its form under the guidance of its successful rival, and had added to its store of indigenous literary material the treasures of ancient mythology and classical tradition. Such a comparison of the two passings of Humanism in the modern world may not be scientifically exact. But it cannot be denied that a strong likeness exists between the history of French literature in the Middle Ages and the history of Italian literature at the Renaissance—a likeness which extends to content quite as much as to standards of literary expression.

The supremacy of Latin in the twelfth century seems to have been brought to an end by the Crusade of 1147. In that mingling of North and South on a soil foreign to both, but abounding in reminiscences of ancient culture and laden with the ruins of ancient civilizations, French, under the instigation of Provençal

example, became again conscious of its power and considerate of its dignity. It once more demanded a place in literature. In this renewal of the national language we find no evidence that Provençal took any other part than to advise and encourage. The earliest and most significant works of the revival are translations or imitations from the Latin. Geoffrey of Monmouth furnished Gaimar and Wace with the material for their chronicles. The *Roman de Thèbes* repeats for mediæval readers the story of Statius' *Thebaid*.

Latin works were then the standards for the French poets of the fifties and the sources from which they drew the larger part of their narratives. But these poets were not by any means imitators and translators only. They knew their national traditions well and did not hesitate to interpolate them into the stories of their originals whenever it suited their purpose to do so. Their manner of expression, their style, was likewise eclectic. They took from the Latin much of its syntax, many sayings which could be easily understood, and borrowed perhaps its method of alliteration. But in other features they seem to have favored an art of their own race, the slow elaboration of generations of unknown rhymers. Particularly did they seem to be attracted by the national lyric, whose forms by this time must have been definitely fixed. Allusions to spring and May appear in quite unexpected places in their works, at times serve as purely conventional introductions to new episodes. And even where this direct evidence of lyric influence is lacking, we think we can detect the presence of lyric style in the narrative and epic verse of these more ambitious productions. There is good reason for this surmise because lyric poetry, alone of compositions in the vernacular, seems to have attained some degree of literary finish.

It would be advantageous, therefore, if we could determine the exact forms of lyric expression prevalent in north France toward the middle of the twelfth century. Unluckily, very few specimens of the folk-song are known, and of these few specimens the *chansons de toile* at least are built on the epic formula of assonanced strophes, so that their refrains and their tone of thought are the most significant reminders of their popular origin. Scarcely more

light is thrown on lyric style by the *carole* of *Bele Aaliz*, which has been so ingeniously reconstituted by Gaston Paris from scattered lines preserved in other forms of literature.¹ He would find in the *carole* two strophes, one original and one derived. Both strophes would be assonanced. The derived strophe is really in monorhyme. This strophe is formed by simply inverting and transposing the words and hemistiches of the corresponding lines of the original strophe, as:

<i>Original Strophe</i>	<i>Derived Strophe</i>
Main se leva bele Aaliz,	Bele Aaliz main se leva,
Bel se para, mieuz se vesti,	Bel se vesti, mieuz se para,
Lava ses ueuz, lava son vis,	Lava ses ueuz, son vis lava,
Si s'en entra en un jardin.	En un jardin si s'en entra. (<i>l.c.</i> , p. 7)

This manner of composition is the manner of transposed parallelism. And the theory goes, and is borne out in fact by a few yet widely scattered examples, that parallelism with change of rhyme is the second manner of lyric poetry, forms indeed its first strophe.² The first manner would be the same phrase sung in chorus and repeated in chorus, or sung by a soloist, the leader of the chorus, and repeated by the chorus word for word. A variation of the cadence of this original phrase by the leader which would soon follow, owing to a demand for variety, or the ambition or musical talent of the leader, would change the end of the phrase, or the rhyme word at least, and thus give the second manner, since the chorus would continue to sing the original phrase entire. This primitive strophe of two lines would therefore consist of the same words sung in the same order until the cadence or rhyme word is reached. That is, we would have as the prevailing manner of lyric poetry parallelism with change of rhyme or change of the rhyme phrase. The *Roland* offers good examples of the latter variety. *Roland* (ll. 72, 80, etc.), the *Pèlerinage* (ll. 846, 850), and *St. Brandan* would show imitations of the former.

The kind of parallelism with change of rhyme which prevails in French literature after the middle of the twelfth century, is,

¹ See *Mélanges de philologie romane dédiés à Carl Wahlund*.

² A. Jeanroy, *Les origines de la poésie lyrique en France au moyen-âge*, pp. 417-23; H. R. Lang, *Das Liederbuch des Königs Denis von Portugal*, pp. xcv, 76-78.

however, neither the kind which changes the final phrase nor the kind which changes the final word. It is the kind which retains the final phrase by transposing it, or retains the whole line by transposing both hemistiches and thus producing a new verse. Attention has been called to this kind in the citation from ll. 165, 168 of *Roland* and the citations from *St. Léger*. The complete model for it is found in a comparison of the lines of the two strophes of *Bele Aaliz*. There we see that the first line of the derived strophe is formed by transposing both hemistiches of the first line of the original strophe. The fourth line suffers the the same inverting. The second and third lines, less artistic in their parallelism, bear a closer resemblance to the form which is favored by the author of *Roland*.

A considerable amount of popular lyric must have been produced in north France by the middle of the twelfth century. Besides the *chansons de toile* and the *caroles*, scattered allusions to *rotreuenges*, *servantois*, and *estrabots* are to be found in subsequent literature. What these last kinds may have been is open to conjecture, but we may be allowed to assume that the repetition of a line or a hemistich, with or without change of rhyme, was a leading characteristic of their versification. At all events, the new school of narrative and epic poets was strongly impressed by such a feature of style. These poets had been trained in the tenets of Latin learning which obtained in the cloisters, yet they were peculiarly national and mediæval in their conception of life, and would welcome any suggestion which would bring their compositions into close touch with the literature of the people.

The pioneer of this new school, Geoffrey Gaimar, who derived his subject-matter from Geoffrey of Monmouth, is not indeed imbued to a marked extent with a liking for lyric expression. His *Estorie des Engleis*,¹ written between 1147 and 1151, does not contain, in the part which has come down to us at least, any allusions to spring, birds, or flowers. Yet we find in it a few instances of parallelism with change of rhyme which we may assume to be of lyric origin. Gaimar does not compose in epic *laissez* nor in strophes like the author of *St. Léger*. He uses the

¹ See edition by Hardy and Martin (London, 1888).

ordinary flat couplets of French narrative verse, the versification of *St. Brandan*; and his parallelistic passages, with two exceptions, lie together in consecutive lines, like the passage cited from *St. Brandan*. But his manner of repetition recalls the manner of *St. Léger* rather than the style observed in *Roland* or its contemporaries. It is the parallelism which may have suggested the derived strophe of *Bele Aaliz*. The final hemistich of the last line of a couplet becomes the first hemistich of the next couplet:

Trop purprendra ultre devise.
 Ultre devise cil purprent. (3818, 3819)
 Li reis Willam od mult grant gent,
 Od [mult] grant gent, od ses barons. (5376, 5377)

Somewhat later this last phrase recurs quite in the manner of *Roland* and the *Pèlerinage*, but at a line's interval:

Od grant gent est al rei alez.
 Alat al rei od mult grant gent. (5874, 5876)

Again, the first hemistich in Gaimar is transposed to the second hemistich of the next couplet, also at a line's interval. This form recalls one in *Roland* (ll. 165, 168):

En lur vivant fu desevee :
 Se departi en lur vivant. (1672, 1674)

Or, we find in Gaimar two consecutive lines which repeat the idea in different couplets, transposing the words more or less, as:

De tei ne voil tenir nient.
 Jamais de tei ren ne tendrai. (2864, 2865)

or more exactly:

Trenchiez aveit lur tupez.
 Trestut ourent lur tups trenchiez. (6086, 6087)

When we come to Wace, Gaimar's contemporary, we find that he is unlike him in this respect. He does not incline to repetitions with transposition of the rhyme word. His *Brut* (1155), also translated from Geoffrey of Monmouth, contains but one passage of this nature:

Onques ne sot (pot?) ami avoir.
 Onques ne pot (sot?) avoir ami. (3688, 3689)

The last two words are simply transposed in the prevailing manner of *Roland*.

In Wace's religious poetry, however, we find an example of the transposed hemistich which reminds us of Gaimar:

De la maison le metent hors.
A metre hors de la maison. *Conception*¹ (1596, 1597)

Still these two scattered instances of repetition with change of rhyme do not represent all of Wace's contributions to this feature of style. The great work of his later years, the chronicle of *Rou*,² tells a somewhat different story, though it by no means confesses to a pronounced fondness for the kind. The first example it brings forward is quite like the one in the *Brut*, but the lines are not consecutive:

Ne quit pas vivre lungement.
Ne quit mie lungement vivre. *Rou* (619, 621)

In the alexandrin section of the chronicle we come upon a parallelism which suggests Gaimar:

D'un chemin u il fu devers destre garda.
Li quens garda sur destre d'un chemin u il fu. (3615, 3616)

In the last section of the poem, octosyllabic in verse, there are at least four instances of transposed repetition, in two of which the hemistiches are changed about, quite as we saw them in the first and fourth lines of *Bele Aaliz*:

Mais delivrer ne s'en poeient.
Ne s'en poeient delivrer. (1210, 1211)
Fol m'en revinc, fol i alai.
Fol i alai, fol m'en revinc. (6418, 6419)

The remaining two passages are examples of the same kind of parallelism, but are less complete. One occurs after the interval of a line, as in the first passage cited from *Rou*:

Mais od les morz fu morz trovez.
Morz fu trovez entre les morz. (8882, 8883)
Tost fu delivree la place.
Quant la place fu delivree. (11041, 11043)

This increase of transposed parallelisms in *Rou* over the *Brut* naturally leads to the inference that between the composition of

¹ Edited by V. Luzarche as *Vie de la Vierge Marie* (Tours, 1859).

² Edited by Andresen (Heilbronn, 1877-79).

the two chronicles, a space of at least five years, this particular kind of repetition had become so fashionable that Wace, who especially cultivated the direct forms, could no longer afford to ignore it. If Wace had in mind in the *Brut*, and the first part of *Rou*, the horn episode of *Roland*, which is of course possible, in the remainder of *Rou* and perhaps also in the *Conception*, he was aiming at a more complete parallelism than even Gaimar could have suggested to him. He was endeavoring to transpose both hemistiches of the last line of a couplet in order to form the first line of the next couplet.

Somewhat the same tendency seems to have shown itself at about the same time in epic poetry, where we should expect that the influence of *Roland* would be overpowering. That influence did indeed persist, but it was supplemented in the way of transposed repetitions by such standards as Wace held up to himself in the latter part of his *Rou*. However, our conclusion here is quite uncertain, for we probably possess but one epic poem which may have been composed in the fifties of the twelfth century. This poem is the newly found *Chançon de Willame*,¹ the earliest account remaining in the vernacular of the exploits of the mediæval warrior, William of Orange. An examination of the parallelisms with change of rhyme which occur in the *Willame* shows that its author was acquainted with the varied forms which appear in *Roland*, while favoring the more exact repetition represented by the one instance of the *Brut*. He also knew about transposed hemistiches, after Gaimar's manner, or more perfectly, and makes use of them once:

Al pris Willame te deis faire tenir.
Ben te deis faire tenir al pris Willame. (208, 211)

On the other hand, he chooses the simple transposition of the last two words, which we have seen in the *Brut*, on several occasions:

En sun estriv se fert un motun gris.
En sun estriv se fert un gris motun. (397, 398)
Prest fu li liz, si firent Girard dormir,
Lunsdi al vespre.

¹ Printed privately at the Chiswick Press (London, 1903).

Prest fu li liz, si firent dormir Girard. (1061-63)
 Que tei ne [Ke ne te?] fait mun conte a tenir.
 Ke ne te fait a tenir ma (mun?) conte! (1453, 1455 [cf. 3501, 3502])

It will be noticed that in the first two passages just given the lines are consecutive (disregarding the refrain), and consequently the change of rhyme sets the assonance for the whole subsequent *laisse*. This idea had been foreshadowed in *Roland* and the *Pèlerinage de Charlemagne*, but its more exact counterpart, where couplets are substituted for *laisses*, is to be found in the solitary instance of the *Brut*. The *Willame* knew also the repetition of the first hemistich (see ll. 602, 604), so frequent in *Roland*, as well as other parallelistic varieties of that great epic. From the comparatively large number of such passages in the *Willame* we might infer that in its present version it was closely related to the original songs which celebrated the hero's prowess among the people. It would thus have preserved the parallelisms of its sources. The tone of the poem, popular to a degree, even anti-noble, might serve to confirm this supposition, which is derived from its verse alone. But the solitary instance of the transposition of hemistiches it contains might indicate the influence of narrative poetry quite as well as lyric.

Later poems of the Orange cycle reveal, to be sure, considerable familiarity with both kinds of transposed parallelism: transposition of the hemistich and transposition of the assonanced word. In the *Covenant Vivien* we read:

Et Desramez entra en son chalant.
 En son chalant s'en entra Desramez. (250, 251)

and also separated widely, as in *Roland* (ll. 1017, 1028):

1j. foiz en gros et le tierz fu en cler.
 1j. foiz en grelle et le tierz fu en gros. (1473, 1489)

But the *Covenant* knew *Roland* (cf. *Covenant*, 1425-34, 1486-95, with *Roland* 1761-69, 1989-2009), and may have borrowed in this case the style of its predecessor.

The *Prise d'Orange* gives one example of a *Roland* parallelism:

Dex! dist Guillaumes, Paradis est ceanz!
 Dex! dist Guillaumes, ceanz est Paradis! (676, 688)

also the *Charroi de Nismes*:

Vos auroiz Chartres et Orliens me lerez,
Et la corone que plus n'en quier porter. (530, 531)

recurring in

Vos auroiz Chartres et me lessiez Orliens,
Et la corone que plus ne vos en quier. (542, 543)¹

But with these last citations, differing as they do, with the exception of the first of the *Covenant*, from the examples furnished by the *Willame*, we have gone quite away from the repetition in consecutive lines of the narrative poets which the parallelisms in the *Willame* so closely resembled.² Retracing our steps, and looking for the cause which seems to have forced the reluctant pen of Wace to give up the epic parallelism of the *Brut*—the transposition of the rhyme word—for the narrative parallelism of the *Rou*—the transposition of the final hemistich or both hemistiches in the second line—we think we find that cause in the popularity of the first great romantic poem of France, the *Roman de Thèbes*.

The importance of this romance to French literature has hardly been exaggerated. Of unknown authorship, yet probably due to a poet younger than Wace, but who wrote about the time of his *Brut* (1155), *Thèbes* seems to be the earliest composition in the vernacular of north France which considers literature an end in itself. It does not aim to excite patriotism, like *Roland* and its fellows, nor to instruct the mind, like the didactic and historical poems. It merely aims to please. In this purpose it may have been anticipated by some of the *chansons de toile*, where artistic effort is evident. These charming pictures of mediæval society in its forming are, however, too minute and

¹ For the three poems here cited see Jonckbloet's edition, *Guillaume d'Orange* (La Haye, 1854).

² It may be unnecessary to dwell on the self-evident fact that this kind of repetition in narrative poetry occurs in successive couplets and not in consecutive lines of the same couplet, just as in *Roland* and *Willame* it occurs in successive *laissez* and not in the same *laisse*. Here is clearly an essential characteristic which shows that the origin of parallelism in both these kinds of composition is either identical, or else, that one kind borrowed it from the other. From the examples found in *Roland* and *St. Léger*, it would seem that the origin of both varieties was the same and is to be found in the parallelism of lyric poetry, but that the development in each kind was different. On the other hand, the likeness of the treatment in the *Chançon de Willame* to the treatment in narrative poetry, as well as to the manner of repetition in *Roland*, would indicate a decided influence of narrative poetry on the *Willame*.

probably too few to have counted for much with the educated people of their day. Besides, they are objective. *Thèbes*, on the contrary, is subjective. It portrays, to be sure, but at the same time it idealizes. While its combats are described at length and its love affairs but briefly outlined, yet the desire of its author to represent these occupations of courtly society as they should be rather than as they were, his wish to induce his readers to cultivate a chivalrous spirit in its highest manifestations, is always evident. Furthermore, he tries to make his lines attractive, and employs to that end the various devices of literary art which were at hand. It is more than probable that he even perfected some features of that art. At all events, he was conscious of the turn of his phrase, quite as conscious as Wace in the *Brut*,—and we now recognize that through the artistic self-consciousness of these two great poets the conception of style entered into French literature.

It is true that the thought of the popular lyric is not noticeable in *Thèbes*. Allusions to spring and May are short and unimportant. Its love episodes are quite the opposite of the scenes depicted in the *chansons de toile*, where the woman, and not the man, makes the advances. But in its liking for lyric parallelisms, for repetition of phrase and line with transposition of rhyme, *Thèbes* surpasses not only the didactic, historical, and epic poems of its time, but also the great romantic compositions which followed it, and which were perhaps inspired by it. Its first example is an incomplete parallelism at a line's interval:

Ne del respons cure nen ot ;
 Por ço si n'a del respons cure : (170, 172)

Another incomplete repetition with use of a synonym follows, but in consecutive lines:

Onc por poor rien n'i laissa ;
 Onc ne laissa por coardie. (1274, 1275)

Soon, however, the poet reaches the complete form of this feature of style—already noted in *Rou*—the transposition of both hemistiches in the last line of one couplet so as to form the first line of the next couplet:

Venir l'estuet a cel pertus ;
 A cel pertus venir l'estuet, (1500, 1501)
 Par mé le cors s'est tresperciez (variant) ;
 Tresperciez s'est (variant) par mé le cors. (1920, 1921)

As the poem lengthens, this complete parallelistic form becomes more frequent:

S'esbahissent tuit cil dedenz :
 Cil dedenz s'esbahissent tuit, (4810, 4811)
 Sor mer lor tout un chastel fort ;
 Un chastel fort lor tout sor mer. (5890, 5891)¹

It is noticeable that the proportion of transposed repetitions is considerably greater in the *Roman de Thèbes* than in any other poem which has come down to us. Therefore we may assume that its author took a particular fancy to this feature of style. It is possible even that it was he who elaborated the complete parallelism which is obtained by the transposition of both hemistiches in consecutive lines. Certainly in the poems which may be dated after *Thèbes* this form of repetition is more frequent than in the poems which may have preceded it or have been its contemporaries.²

Nor is this complete form the only kind of parallelism developed by the author of *Thèbes*. He has a tendency also to emphasize an idea by dwelling on it through two successive couplets and repeating some of its striking phrases:

Sa femme, eschevelee et pale,
 Vint acorant par mé la sale:
 Par mé la sale, eschevelee,
 Acort come femme desvee. (1837-40)

A three line repetition is still more frequent:

Ço sachiez bien, ne bai ne brun,
 Tant viacier n'en i a un;
 N'en i a un ne brun ne bai. (5633-35)³

¹ See also ll. 5994, 5995; 6530, 6531; 6816, 6817; 6894, 6895; 7560, 7561; 7564, 7565; 8300, 8301. Less complete—by a word or two—are ll. 8702, 8703; 9078, 9079; 9088, 9089.

² So pronounced a characteristic might be properly used in establishing a critical text of the poem. Among the lines which its editor has rejected may be found these instances of the complete form of parallelism: MSS A and P, 2082, 2083; 10898, 10899; 11078, 11079: MS A, 11538, 11539 (less complete, 11148, 11149).

³ Cf. ll. 6620-22: 6819-21; 6887-89; MS A, 11957-60.

Thèbes also knows the parallelism of *Roland* and the *Willame*, the repetition of a line with transposition of the rhyme word only. One instance, where a line intervenes, like the epic, is:

En haute voiz s'enseigne escrie.
En haute voiz crie s'enseigne. (5573, 5575)

Another in consecutive lines is not quite complete:

Qui escondist et vos et mei;
Il escondist et mei et vos. (8534, 8535)

Another is both consecutive and complete:

Tout l'en devons merci crier,
Tout l'en devons crier merci: (MS A, 11566, 11567)

But, singularly enough, the transposition of the final hemistich of a couplet into the first hemistich of the next couplet, which was the first form of parallelism employed by Gaimar, is practically ignored by the author of *Thèbes*.

From the evidence taken as a whole we may therefore conclude that the *Roman de Thèbes* played a leading part, the leading part perhaps, in developing parallelistic style and making it popular. *Thèbes* itself was a well-known poem, as allusions to it in subsequent literature prove. Consequently, the appearance of this particular form of parallelism, which may have been perfected by the author of *Thèbes*, in the works of later poets may be ascribed to its influence until contradictory testimony shows that it was not. Possibly also, anonymous poems of whatever nature which contain instances of this complete parallelism may, for the same reason, be dated later than *Thèbes*, and yet set within the time limits of its ascendancy. These limits would be approximately the limits of the seventh decade of the century. The *Brut* (1155) was not affected by this peculiar form of parallelism. The *Rou* was. But Thomas is restive under its dictatorship, and Chrétien de Troies rises in open revolt. These two authors make a new school of poetry, and claim authority toward 1170.

If we now enter on the consideration of this later literature, we are at once struck by the fact that the other two great romantic works of the time, which resemble *Thèbes* in sentiment and matter, and seem to have been directly prompted by it, reject the

very feature of style which was so dear to their great exemplar. *Énéas* and *Troie* appear to avoid deliberately all forms of parallelism. Neither contains a single instance of the complete kind. Their notions of style in other respects do not differ essentially from the ideas of *Thèbes*. On this decisive point, however, they are widely at variance with it, and their lack of agreement could well lead to doubts regarding their close connection with it. But if we turn to the court poets, those who are confessedly writing under the patronage of powerful suzerains, we cannot fail to recover at once the lost thread of parallelistic suggestion. The first poem signed by Gautier d'Arras, *Éracle*¹ by name, presents all the varieties of repetition which involve change of rhyme. Its first form lacks somewhat of being complete:

Et tout fors bien faiz tresira.
Tout tresira fors seul bien fait. (324, 325)

The next, however, is a complete transposition:

Ramembre t'en, biaus sire Deus;
Biaus sire Deus, ramembre t'en! (588, 589)

Other varieties do not exactly resemble the passages quoted from *Thèbes*, as the following, for instance, which is complete, but separated by an interval of several lines:

Laissiez le nous, ralez vous ent.
Ralez vous ent, laissez le nous. (1609, 1612)

And another where the final hemistich is transposed, as in Gaimar:

Fait li valez, "nel creez mie;
Nel creez mie, gentiuz hom;" (1622, 1623)

Finally we come to two which are essentially direct repetitions, but change the rhyme word in the second couplet by means of a synonym or otherwise:

Mar vi onques se grant richece,
Mar vi onques se grant honeur. (3795, 3796)
Assez est partiz par ingaus.
Assez est partiz ingaument. (3865, 3866)

When we go from these clear examples of parallelism in *Éracle* to Gautier's second poem of *Ille et Galeron*, written about 1168, we are surprised to find that the poet has given up the forms of

¹ Edited with *Ille et Galeron* by E. Löseth, in the *Bibliothèque française du moyen âge*.

transposed repetition almost entirely. In fact, *Ille et Galeron* apparently uses the transposed hemistich on one occasion only:

Que il le het, u voelle u non;
U voelle u non, haïr l'estuet. (4970, 4971)¹

In one or two passages, however, the idea is repeated in similar terms, but without observing any regular order. These recall the longer repetitions in *Thèbes* (ll. 1837-40, etc.):

1. jour li sanle bien d'une eure
Par son ami qui si démeure;
Car longe atente en fine amor
Fait bien sanler d'une ore 1. jour. (3417-20)
Et s'i a el; car drois et lois
Et fine raisons et li prestre
Tesmoignent, qu'ensi doit il estre.
Prestre, raisons et drois et lois
Font les amans sovent destrois. (4653-57)

While transposed parallelisms are almost lacking in *Ille et Galeron*, direct forms of repetition abound. When we compare its lines with the verses of *Éracle*, we find that *Ille et Galeron* does not use complete transposition at all, nor the lyric repetition of a line, where the rhyme word alone is different—is replaced by a synonym. The few transposed repetitions in *Ille et Galeron* seem to be involuntary, the result of chance. In *Éracle*, greater in number, they appear to be planned, conscious. We may therefore assume that when Gautier wrote *Éracle*, or its first sections, there was a demand in literary circles for transposed parallelisms. But by the time he began *Ille et Galeron* it is evident that this demand had ceased. The absence of this feature of style from the last section of *Éracle*, which was written some years after the first five thousand lines, would also point to the same conclusion.

Gautier's *Éracle* was perhaps contemporaneous with another poem, the author of which possessed more individuality, and made greater contributions than he to French literary style. This author was Thomas, and the poem *Tristan*.² Unfortunately, but a small part of this great work is now known, and that part represents the final scenes of the action. So we are left in ignorance

¹ See Förster's text, *Romanische Bibliothek*, Vol. VII.

² Edited by J. Bédier, *Société des anciens textes français*.

concerning the earlier manifestations of Thomas' talent, and the characteristic features of his first poetic manner. But from the fragments which remain of his more mature style we may conclude that Thomas had been particularly attracted by the phases of parallelism which had been popularized by the *Roman de Thèbes*, and had proceeded to make them his own and develop them to suit his own purposes. And these purposes were very likely to lay emphasis on the thought of his poem rather than to exercise the pen in verbal gymnastics. For in the scattered episodes of *Tristan* which are preserved we find various reminders of transposed parallelism. Once the words of a line are repeated after an interval, in a different order, by another line:

Se mun desir ne puis avoir.
Se avoir ne puis mun desir. (114, 119)

Again, one couplet is quite faithfully copied by the next couplet:

D' Isolt m'ai ore si vengé,
Qu'al premir sui jo enginné;
D' Isolt me voldreie vengier,
Enginné sui jo al premier. (541-44)

Or a couplet is repeated after an interval with transposition of the rhyme words by another couplet:

A quel estoit mieuz de l'amor
Ou qui en ait greignor dolor. (1090, 1091)
A quel de l'amor mieuz estait,
Ou qui greignor dolor en ait. (1122, 1123)

Did we possess *Tristan* in its entirety instead of the unconnected sections of the last episodes, we might discover how Thomas arrived at this conception of repetition with change of rhyme. The passages which remain would indicate that he made quite frequent use of it. If this is true, he would have stood quite alone among the poets of his time, and would merit being classed with the author of *Thèbes*. For Gautier d'Arras does not seem to have shown any independence in the matter. Employing parallelism in *Éracle*, he avoids it in *Ille et Galeron*. Chrétien de Troies also would hardly enter into comparison. Indeed, his first poem, *Érec*, contains but three instances of the kind, and two of these instances go back to Gaimar for analogy rather than to

Thèbes—the final hemistich of one couplet becomes the first hemistich of the next:

Que plus lieemant se contint
 Qu'ele pot, quant devant lui vint.
 Devant lui vint anmi la cort. *Érec* (2683-85).
 Que mes sire m'a anhaïe.
 Anhaïe m'a, bien le voi. *id.* (2790, 2791).

A transposition of the first phrase of one line to the last phrase of the line following might also be due to Gaimar's influence:

Chascun jor firent grant jornee:
 Tant chevauchierent chascun jor. *id.* (6580, 6581).

Chrétien's *Cligès*, which was composed under Thomas' influence, contains but one transposed parallelism, and this one recalls the first example cited from *Tristan*:

Si vos metez an sa merci!
 Se an sa merci vos metez. *Cligès* (2173, 2177).

The remaining Arthurian poems of Chrétien seem to have forsaken parallelism with change of rhyme altogether.

On the contrary, the romance of *Guillaume d'Angleterre*, written by a Chrétien who is supposed to be Chrétien de Troies, offers a fairly large number of such passages. Either the poet repeats his thought in the same or similar words without reference to the order of expression, as in the first examples cited from *Thèbes*:

Qui mout se demante et conplaint.
 Mout se conplaint, mout se demante, (754, 755)
 Lor a deguerpie sa proie.
 La proie laisse, si s'an fuit: (804, 805 [cf. 1440, 1441])
 Jusqu' au matin qu'il ajorna.
 Au matin quant fu ajorné, (986, 987)
 L'un firent apeler Lovel:
 Lovel por le lo l' apelerent, (1350, 1351)

or the final hemistich is transposed in the line following, like Gaimar:

Orroiz qu'il fist au resveillier.
 Au resveillier mout s'esbai: (846, 847)
 Biaux sire rois, vez ci le lit,
 Vez ci le lit, vez ci la chanbre. (3314, 3315)

Finally, two couplets combine to repeat the same thought, as we have seen done in *Thèbes*:

La ou je ving a repentance,
 Que trois anz fusse an penitance,
 Et an tel penitance fusse
 Que devant trois anz ne geusse. (1221-24)

The absence of complete transpositions in *Guillaume d'Angleterre*, and the presence of the form where the final hemistich only is transposed, would lead to the conclusion that while its author was fond of this kind of repetition, he did not come directly under the influence of the *Roman de Thèbes*.

The poems just considered bear the names of their authors. If we turn from them to the consideration of anonymous compositions which may be placed within the fifties and sixties of the twelfth century, or those whose dates are uncertain, we find occasional traces of transposed parallelism. One poem, the so-called *Folie Tristan*¹ of the Douce MS, gives several examples of the transposition of the final hemistich:

Car alcun confort lu estot;
 Confort lu estot de guarir. (4, 5)
 U si ço nun melz volt murir;
 Melz volt murir a une faiz. (6, 7)
 Tintage li Chastel Fiez.
 Chastel-Fai fu dit a droit. (130, 131)
 En une roche u ele me truvat.
 Ele me truvat suz un perun. (276, 277)

There are also several passages in the *Folie* where the idea is repeated in consecutive couplets, or at intervals, and in the same words, or in different terms. An instance where the first lines of each couplet are quite alike occurs near the beginning of the poem:

Melz volt murir a une faiz
 Ke tut dis estre si destraiz,
 E melz volt une faiz murir
 Ke tut tens en peine languir. (7-10)

Another, where the idea is the same but the words quite different, comes a few couplets later:

¹ Edited by Francisque Michel in his *Tristan: Recueil de ce qui reste des poèmes etc.* (London, 1835-39), Vol. II, pp. 89-137.

Mais de povre ki a pé vait
 N'en est tenu gueres de plait.
 De povre message e nu
 Est poi de plait en curt tenu. (37-40)

One pair of couplets repeating the same idea, with the last line of each couplet similar, is seen a hundred lines beyond:

Chastel Fai fu dit a droit,
 Kar dous faiz le an se perdeit.
 Li passant destrent pur veir
 Ki dous faiz le an nel pot l'en veir. (131-34)

As the Douce *Folie* counts barely a thousand lines, we must conclude from the number of transposed parallelisms it contains that it was more subject to the influence of this feature of style than any other poem, save *Thèbes* and *Tristan*. Still its repetitions do not resemble those found in these masterpieces. The frequency with which the final hemistich is transposed reminds us more strongly of Gaimar. It certainly argues against an imitation of *Thèbes*. Furthermore, the absence of Thomas' mannerisms from the *Folie* would tend to militate against the theory that the smaller poem was directly suggested by the larger, however plausible such a notion might seem from a comparison of their contents.¹ On the contrary, the *Folie* might be said to aspire to a style of its own. In two instances cited above we see how its author takes the transposition of the final hemistich of a couplet as the starting-point for a repetition without change of rhyme, to be expressed in the two couplets following (ll. 6-10, 130-34). This is a new method of parallelistic treatment, and testifies to a certain amount of independence on the part of the unknown poet.

Other romantic poems of the period show the influence of this kind of parallelism, though in a far less degree than is shown by

¹ Could the Douce *Folie* have been Thomas' first draught of *Tristan*, following the method adopted by Wace in his *Rou ?* It contains one repetition, separated by quite an interval, which is the parallelism most favored by Thomas. However, unlike the *Tristan*, this repetition is not a complete one, nor are the rhymes changed as in *Tristan*:

Confort lu estot de guarir,
 U si ço nun melz volt murir: (*Folie*, 5, 6)
 Il veit ke il [ne] puet guarir:
 Senz cunfort lui estot murir (15, 16).

the *Folie*. The *Sept Sages*¹ in verse offers one instance of the complete form, but at a line's interval :

Un homme d'arain tresjeta :
Tresjeta un homme d'arain. (3961, 3963)

while the so-called second version of *Floire et Blanchefleur*² contains one complete repetition in consecutive lines :

Conquis m'avez par vostre avoir.
Par vostre avoir m'avez conquis. (2654, 2655)

Amadas et Ydoine,³ later than Thomas' *Tristan* by some years, shows some acquaintance with the use of transposed parallelisms. One instance of the transposition of the final hemistich occurs, but within the same couplet, a variation due perhaps to mere chance :

Et Amadas devant son pere,
Devant son pere a la table ere. (209, 210)

Other passages repeat the idea and occasional words also :

Pourtant au bien celer se tient ;
Car plus avient bien a celer (399, 400)
Mainte contree et maint pais.
Par mainte diverse contree, (547, 548 [cf. 2788, 2790])

A couplet is repeated after an interval :

Si con la vuet vive veoir
Qu'il viegne à lui main et soir. (7031, 7032)
Il viegne, se veoir la vuet
Vive : que de riens ne se delt. (7039, 7040 [cf. 7122-25])

In certain didactic poems, which are probably earlier than the romantic works just mentioned, further examples of the complete form of transposed parallelism may be found. Two such passages, in consecutive lines, occur in the *Débat du corps et de l'âme*.⁴

Remese est ta posnée.
Ta posnée est remese. (214, 215)
Ci vos guerpis as lous.
As lous vos guerpis ci. (548, 549)

¹ Edited by H. A. Keller (Tübingen, 1836).

² Edited by É. du Méril in the *Bibliothèque Elzévirienne* (Paris, 1856).

³ Edited by C. Hippeau (Paris, 1863).

⁴ Edited by H. Varnhagen (Erlangen, 1889).

One occurs in the *Vie de Ste. Marie l'Égyptienne*:¹

La figure vit de Marie.
De Marie vit la figure. (850, 851)

This poem also knows the repetition of the final hemistich (cf. ll. 300, 301; 1388, 1389).

In the *Vie du Pape Grégoire*² the repetition is not complete and occurs only after an interval:

E li cors giseit del baron,
* * * * *
Ou li cors del baron giseit. (p. 30)

The same poem contains a direct repetition of a line with the change of the rhyme word into its synonym, as in *St. Brandan* and *Éracle*:

Des vos a mise en bone rote.
Des vos a mise en bone voie. (p. 13)³

Some indication of the approximate date of these last three poems may be afforded by their familiarity with this particular feature of style, for, as we have said, transposed parallelism seems to have fallen from poetic grace during the literary career of Gautier d'Arras and in the early years of Chrétien de Troies—or between 1164 and 1170. Of course, we should expect to find it

¹ Edited by M. Cooke in Robert Grossetete's *Chateau d'Amour* (London, 1852).

² Edited by V. Luzarche (Tours, 1857).

³ The second version of the *Vie de St. Alexis* (edited by G. Paris and L. Pannier [Paris, 1872]) might be cited in connection with didactic poetry, though its form is epic, like its original. Unlike the original, however, the revision contains a number of instances of transposed parallelism in successive lines, from *laisse* to *laisse*, which would accuse a more decided model than *Roland* offers. The first example reminds one of the transpositions of *Thèbes*. The last line of a *laisse* furnishes the rhyme word for the *laisse* following:

Fille Flourent, o non Boine Eurée.
Boine Eurée: li pere et non Flourens. (56, 57)

Other passages carry the idea over from one *laisse* to the next, together with some of the expressions:

Pour soie amour le mist non Marien.
Marie ot non, comme la mere Dé. (374, 375)
Devant l'ymaige revint tous esbahis.
Li clers revint esmaris al moustier,
Devant l'ymaige commença a prier. (538-40 [cf. 622, 623])

Finally, as in the *Brut* and the *Willame*, we find direct repetition in consecutive lines with transposition of the rhyme phrase:

Sains Alessins est issus de la nef.
Sains Alessins est de la nef issus; (342, 343 [cf. 547, 548; 589, 590]).

It is noticeable that in the last instance (ll. 589, 590) the reviser transposed a line of the original poem in order to gain the desired effect. See also ll. 538-40.

used here and there even later. Perhaps *Guillaume d'Angleterre* belongs to the seventies. But the negative proof derived from its absence from Benoit de Sainte-More's works would go to show that the new generation, which succeeded Wace, avoided it. In this connection it might be profitable to consider the attitude taken toward transposed parallelism by Marie de France, certainly a follower of Wace and probably a contemporary of Benoit. Though Marie holds quite steadfastly to the old ideas of style—does not accept the views of Thomas even—if we admit that she was aware of them—she does not favor repetition with change of rhyme. In her *lais* we have failed to note a single instance of this mannerism, and it is safe to say that if a more careful scrutiny should disclose any, they would not be at all numerous. In her *Espurgatoire*,¹ however, which from its versification may be supposed to have preceded the *lais*, two passages at least occur where the poet is consciously working out a transposed parallelism:

E vus estes tut vis venuz:
 E venistes a nus en vie.
 Que vis estes venuz a nus; (849, 854, 856)
 Pas avant altre avant ala.
 Tant cum il plus ala avant
 E plus s'ala assureant. (1376-78)

The play on words of the second citation is suggested by the words of the Latin original, and neither example is to be chosen as illustrating the best kind of transposition of the rhyme word. But the very paucity and inferiority of these illustrations would tend to show that Marie's notions of style did not harmonize with this form of repetition.

On the other hand, certain *lais* of unknown authorship, which seem to have been written later and under the charm of Marie's manner,² make use of this supposedly antiquated style:

Et par jor ensement erroient.
 Si erroient si tote jor. *Tyolet*³ (17, 19 [cf. 77, 79; 110, 112; 208, 210])
 Et li lion l'ont assailli,
 De totes parz assailli l'ont l. c. (476, 477 [cf. 539, 540; 564, 565])

¹ Edited by T. Atkinson Jenkins (Chicago, 1903).

² See Lucien Foulet, "Marie de France et les *lais* bretons," *Zeitschrift für romanische Philologie*, Vol. XXIX, pp. 19-56, 293-322.

³ For these *lais* see texts edited by G. Paris, *Romania*, Vol. VIII, pp. 40-72.

Car il les avoit lues perduz.
 Ce dit, se perduz les avoit, *Guingamor*¹ (220, 222)
 Merci li crie doucement.
 De remanoir merci li crie. *Doon*¹ (171, 173)
 As besoigneus assez donoit:
 As besoigneus donoit sovent. *Tydorel*¹ (206, 208)
 De ci qu'aparceuz seroit;
 Que il seroit aparceuz, *l. c.* (446, 449)
 Cil dist qu'il ne la laira mie.
 Quant li reis l'ot qu'il nel laira. *Épine*² (210, 212)
 Douc les veisciez merveillier.
 Ce dist li rois: merveillier voi. *Melion*³ (414, 415)
 Pucele, dame ne mescine.
 Mescine, dame ne pucele. *Graelent*⁴ (422, 426)

In short, all but the *lai* of *Désiré* are influenced by some kind of transposed repetition, though, with the exception of *Tyolet* and *Melion*, the repeated lines are not consecutive.

To summarize: From the citations given above, whether positive or negative in their bearings, we may learn that the kind of parallelism which showed itself in successive couplets or *lais*ses, either in the form of the transposition of the final hemistich of the first couplet or the transposition of both hemistiches of the second line of the first couplet, came into French literature toward 1150.⁵ Gaimar is the earliest author to make use of it and he knows only the first manner well. He fails when he tries to repeat the whole line. His contemporary, Wace, at first averse to its use, is forced by literary fashion to imitate it eventually.

If we look for the origin of this fashion, which reached such unquestioned sway between the *Brut* and the *Rou*, we shall find it in the popularity of the *Roman de Thèbes*. The influence which this great poem exerted continued throughout the sixties of the twelfth century, unrestricted in some quarters, limited in others, until it was checked by the strong personalities of Thomas

¹ For these *lais* see texts edited by G. Paris, *Romania*, Vol. VIII, pp. 40-72.

² *Zeitschrift für romanische Philologie*, Vol. XVII, pp. 233-55.

³ *Zeitschrift*, Vol. VI, pp. 94-106.

⁴ Edited by B. de Roquefort in his *Poésies de Marie de France* (Paris, 1832), Vol. I, pp. 486-541.

⁵ Attention should be called to the transpositions in *St. Léger* and perhaps to *Roland* (ll. 165, 168) where the ultimate form is foreshadowed.

and Chrétien de Troies. The latter's *Érec* reverts, in the few examples of this form which it contains, to Gaimar's partial transposition. *Tristan*, so far as we may judge from the lines we know, accepts the complete transposition of *Thèbes*, but with the proviso that this transposition shall occur after an interval only. It was, however, the transposition in consecutive lines and different couplets which had been so significantly advocated by the older poem, and to modify this transposition in any way was to undermine it, and with it all the fortunes of transposed parallelism complete or partial. Thomas seems to have achieved this destructive result, as the solitary citation from his foil, *Cligès*, would imply. On its ruins Thomas would have set the more direct repetition of words and phrases in the same or consecutive lines, which he had taken from Wace. The few modified examples of transposed repetition which he still allowed tended toward this same notion of directness. That is, Thomas would emphasize his thought rather than call attention to his manner of expression, in this respect at least.

After Thomas and Chrétien the transposed parallelism of *Thèbes* appears only sporadically. Its real life is gone; perhaps it departed with *Rou*. For the only survival of the style we have noticed in a poem that is unquestionably later than *Rou* belongs to an Arthurian romance, *Claris et Laris*,¹ which was composed after the lapse of a century, in 1269:

Venismes la folie querre.
Querre venismes la folie. (7696, 7697)

We do not have here an exact imitation of the parallelism found in *Thèbes*, but it comes quite close to it, while a subsequent repetition in the same poem at a line's interval explains quite clearly that the author had such a transposition in mind:

Qu'il ne puet monter en haut pris.
Tant qu'en grant pris ne puet monter. (11451, 11453)

While complete transposed parallelism enjoyed so brief an existence, its immediate descendant, repetition in practically the same words with change of rhyme, but after a short or long interval, lingered on for some years. This kind is found in the

¹ *Bibliothek des litterarischen Vereins in Stuttgart*, Vol. CLXIX.

anonymous Breton *lais*. Epic poetry also employs now and then the transposed final hemistich as a means of connecting successive *lais*ses, as well as the repetition made standard by *Roland*, where the line is repeated directly in successive *lais*ses, but the rhyme word suffers transposition. All such cases, taken together, are few numerically, and may be due to accident or unconscious imitation rather than to a definite desire for this kind of style. The real vogue of transposed parallelism in consecutive *lais*ses or couplets was fleeting, occupying hardly a score of years, if we are in possession of the facts concerning it. From such a short life we may conclude that it was not consonant with the conceptions of literary art held by the French authors of the twelfth century. Possibly its real vitality was drawn from the *Roman de Thèbes*. Without the influence of this mediæval classic its appearance might have been at best sporadic.

F. M. WARREN.

YALE UNIVERSITY.